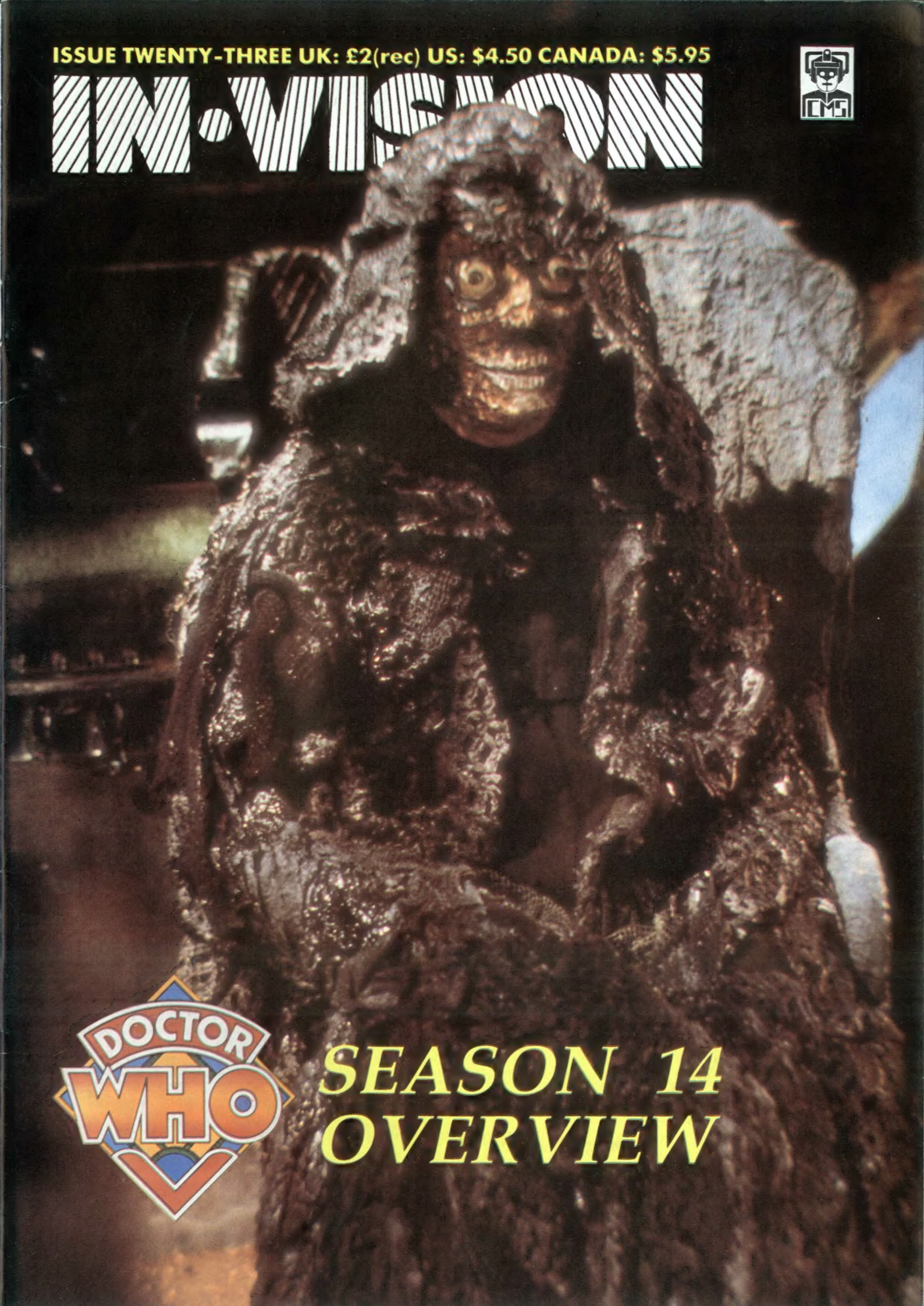
ISSUE TWENTY-THREE UK: £2(rec) US: $4.50 CANADA: $5.95

IN-VISION

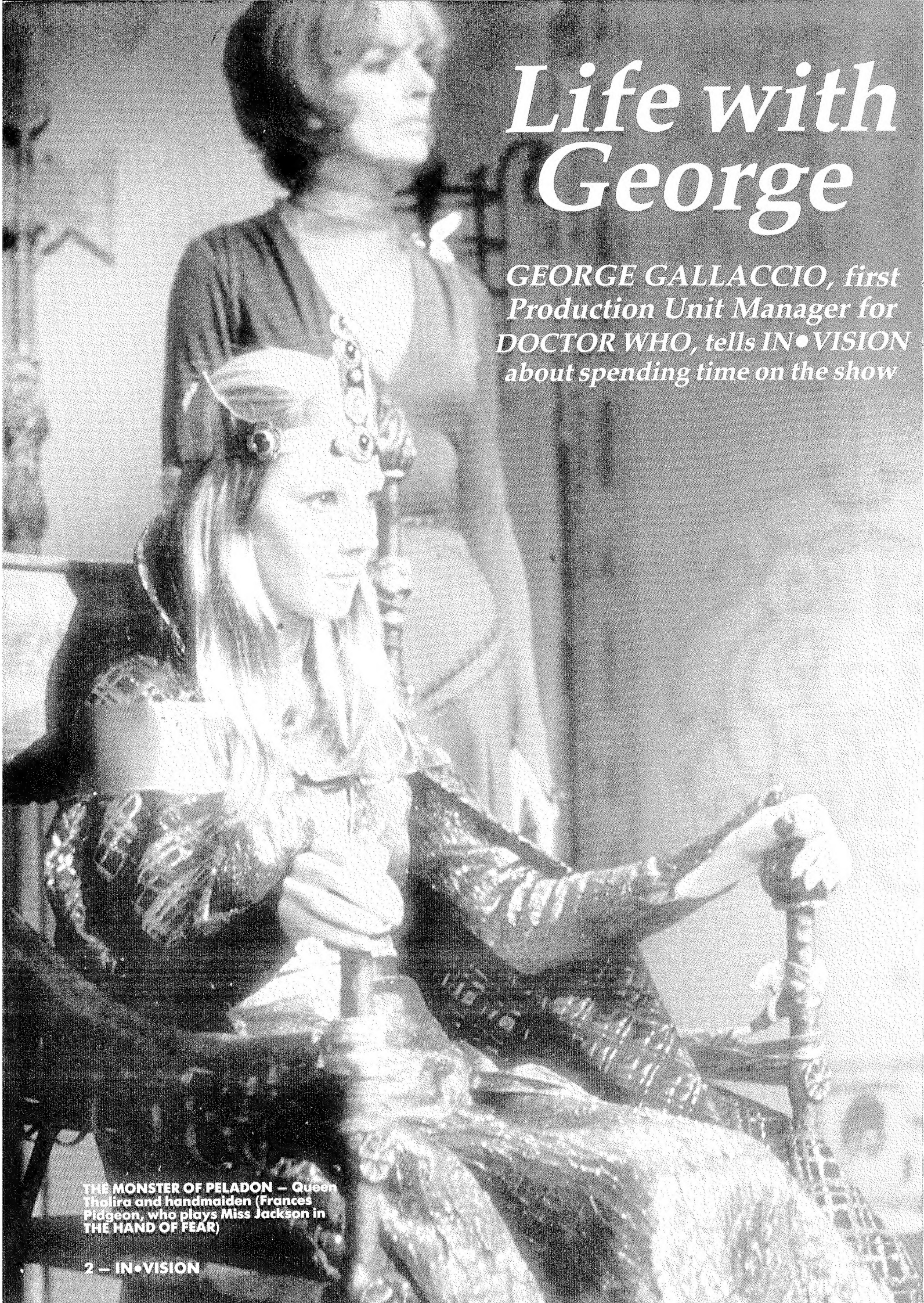


DOCTOR WHO

SEASON 14 OVERVIEW

Life with George

GEORGE GALLACCIO, first Production Unit Manager for DOCTOR WHO, tells IN•VISION about spending time on the show



THE MONSTER OF PELADON – Queen Thalira and handmaiden (Frances Pidgeon, who plays Miss Jackson in **THE HAND OF FEAR**)

"I WANTED to get back to real people. I worked nearly three years on **Doctor Who,** and then did another year in Scotland producing **The Omega Factor.** That was a science fiction series too, with a lot of supernatural elements in it. So when Graeme MacDonald offered me the job of producing **Doctor Who** in 1979 I had to say no. I felt I wanted to work more on the artistic rather than the technical side of television."

Looking back over the decade, George Gallaccio has little cause to regret his decision. His productions of the Agatha Christie *Miss Marple* books have won aclaim at home and abroad for achieving consistent high quality and excellent ratings. Now he produces the equally successful **Bergerac** series. It too has become a flagship for BBC television — so much so that despite the rumours that the 1989/90 season would be the last, a new series enters production this spring set largely in the south of France.

George Gallaccio is modest about his work, but admits he has brought to **Bergerac** all the skills he learned as one of the original five Production Unit Managers appointed by the BBC in late 1974.

"Before then the job just didn't exist. The idea was the lighten the load of the Production Assistant (PA) by shifting over some of the organisational and costing aspects of their job to the new position. There were only five of us to begin with, the others being Chris D'Oyly John, Marcia Wheeler, Dennis Curran and John Nathan-Turner. I remember our first meeting together when we just sat down in a room and tried to work out what a Production Unit Manager was going to do. Nobody told us how to do it. We had to work it out from scratch.

"In some ways the costing side was much more difficult then than it is now. It has since become a very fine art, but when we began it was almost impossible to get realistic estimates of costs from various departments. It was done purely from one's own experience of working on programmes, remembering what things had cost in the past as a way of working out present costs in advance."

All five PUMs had come from either Production Assistant or Floor Manager backgrounds. They brought with them a wealth and a variety of experience in the mechanics of drama series production. George Gallaccio's earliest memory of working on **Doctor Who** was helping David Maloney and his team pull two Dalek casings in and out of freezing water in a Reigate limestone quarry for PLANET OF THE DALEKS (serial SSS).

Gallaccio worked again as a PA on INVASION OF THE DINOSAURS (serial WWW) before regenerating into Production Unit Manager for Jon Pertwee's last two serials, THE MONSTER OF PELADON (serial YYY) and PLANET OF THE SPIDERS (ZZZ). He also oversaw the casting of Tom Baker and the recording of his first story, ROBOT (serial 4A, see **IN•VISION** issue one) under the aegis of Barry Letts, a producer for whom Gallaccio has a high regard.

As far as **Doctor Who** was concerned, the effectiveness of the Production Unit Manager began to make itself felt with Tom Baker's first full year as the Doctor when Gallaccio was able to run the season right from the start. It had to be that way because, as they were to find out, the PUM needed to work from as high a vantage point as the Producer in planning the series as a whole.

"It begins with the scripting and a need to work closely with the Script Editor. As the draft scripts come in, you begin work. Immediately you can see scenes in a script where you have to say, 'I'm sorry, but I don't think we can afford this' as you start working out the costings. An obvious example would be a script which says: 'At this point we see five hundred horsemen attacking the village.' That would immediately need changing to a room where one person bursts in and says, 'There are five hundred horsemen outside attacking the village'."

With **Doctor Who**, George Gallaccio was additionally required to consider the highly technical aspects of the show, including the need for optical and mechanical effects on location and in the studio. In Barry Letts there was a willingness to experiment with the emerging video technology, especially Outside Broadcast video recording.

"Barry was very interested in video, partly because you can do more tricks with video than you can with film. Optical effects applied to film are very expensive, whereas with video with CSO and other gallery effects, it becomes much cheaper.

"Also, with the costing system as it was then, anything done in-house was done *below the line*. In other words, it didn't get costed against the programme and so one more or less got it for free — something that wouldn't happen if you had to get an optical effect done on film. Now, unfortunately, everything gets itemised and costed to a programme even if it is done in-house.

"That is why the Production Unit Manager has to be there right at the planning stages of a series, to balance out the budget as evenly as possible. If a producer decides he wants to do an expensive story you have to find ways of saving money elsewhere, perhaps by doing an all-studio story with no location work.

"That's the theory. But of course it didn't always work that way in practice. Very often, not all of the scripts were available at the start of the year. So if one came in late that did look expensive it had to be edited quite severely. On my first year with Philip I remember suggesting that we could save money if we wrote one of the later stories to run it back-to-back using the same sets as another story.

"One problem you did have, that you couldn't get around, was the non-convertability of budgets from one department to another. If Costumes underspent their allocation, for example, you couldn't take the remainder and push it into somewhere else. And vice-versa too. A department that overspent couldn't be balanced by taking from anywhere else.

"Really it was because it was such a cumbersome system then. You weren't dealing with real money; it was all just figures on paper. Each department was allocated its various budgets at the beginning of the year. So Costumes would know it advance that it was getting, say, £40,000 from **Doctor Who**, £25,000 from **All Creatures Great and Small**, and so so on. And from totalling all these figures up they would arrive at their department budget for the year.

"Neither would any department bill you fairly. Never would they just say, 'You can have ten costumes at £40 each.' You were additionally levied some of the running costs of that department too: the secretary's time, the administration fees, and so forth. So, while they might have underspent on **Doctor Who**, **Doctor Who** wouldn't see any benefit from it.

"The real nonsense of it was that each department was privy to your budgets as well. You couldn't say: 'We estimate you'll only need £30,000 for costumes this year' because they would know — because they had access to your budget figures — that you had £40,000 allocated to them anyway.

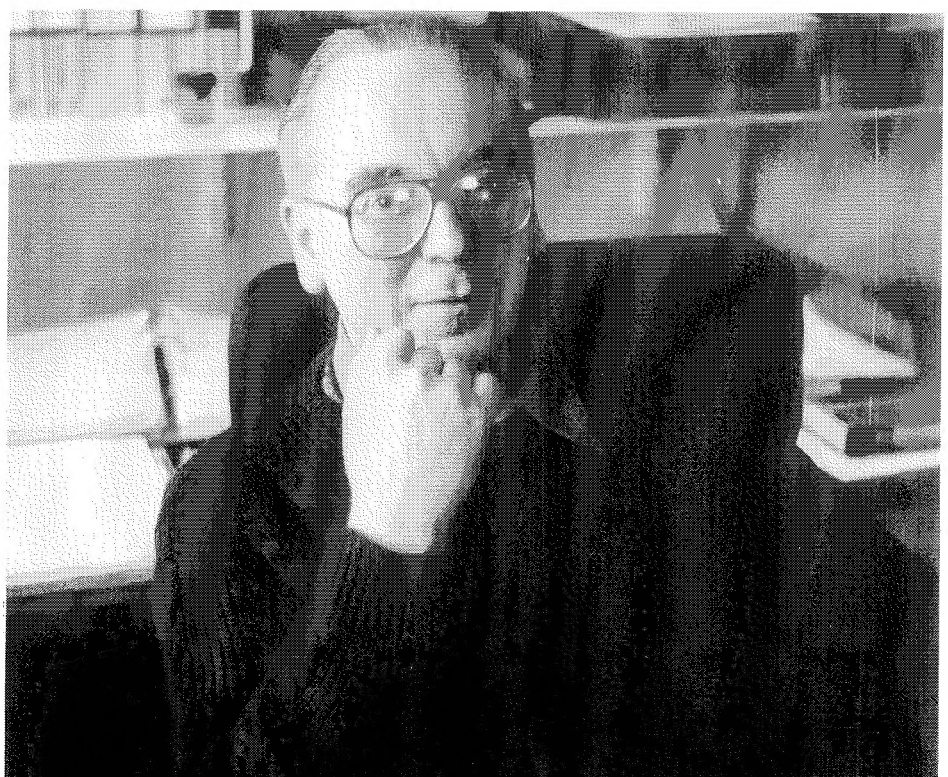
"That was why it was vital to plan costs at the beginning of the year, to know the specific points where you wanted to put your money; costumes for one story, sets for another.

"The only areas where one had actual control was the hiring of artists and any direct cash costs like location facilities. In those instances one could say 'You can only have fifty extras instead of sixty', or 'We can afford three actors in this price band and one actor in that price band if we use a location twenty miles from London, but only three actors in this price band if we go fifty miles from London'.

"The cost of the location goes into that equation as well. The BBC holds a *Location Index* — a record of all the locations ever used and how much was paid to them. Once the PA has scouted out possible locations, you look up to see if any have been used before. If they have, you look at how much was paid them and work out a similar sum at present values. So if they got £500 last year, one might offer them £550 this year. If it's a new location you look at comparable sums paid to similar sites.

"You also need to consider what you think each location is worth when making an offer to the owners. If they accept, fine. But if not, and you consider that location is vital, you might have to offer more which in turn will limit the number of extras and the number and price band range of actors you can hire."

Along with the need to map out a series budget at the beginning of the year, and the need to run with individual stories during their evolution from script to studio, the Production Unit Manager also has to be concerned with post-production: the booking of editing and dubbing suites, and with sitting-in on these sessions. Very often the ▷



◁ PUMs sit in for the Producers when their duties detain them elsewhere.

For grading reasons, the title of Associate Producer was rejected in favour of PUM, even though, as George Gallaccio maintains, their role is closer to that of a producer than to the PA, whose task is still actually to manage the production teams.

Various bids have been made to have the PUM job re-evaluated, but to this day it remains a grade above the Production Assistant but beneath the status and salary of a Producer, despite the PUM's requirement to deputise even for the Director on occasion.

"The amount of deputising the Production Unit Manager does was never intended to be part of the job. It was something we made part of the job. You did whatever had to be done, basically, and took on as few or as many responsibilities as an individual Producer would choose to give you. I have, in my time as Production Unit Manager, sat in the gallery behind the Director giving him the notes the Producer would have done and taking the same decisions. The only thing one didn't have was the authority. If ever it came to a confrontation with a Director, one had to go back to the Producer. And it had to be a matter of trust to know if he would back you or not.

"At the same time, on REVENGE OF THE CYBERMEN, I can remember making myself useful in the capacity of a driver — going up to London at three o'clock in the morning to fetch back a relief AFM after the original girl suffered a nervous breakdown from the spooky atmosphere surrounding that whole location shoot down in Wookey Hole. It was also me who drove Tom Baker to hospital when he broke his collar bone on location for THE SONTARAN EXPERIMENT."

A further duty that fell to the Production Unit Manager to solve was the question of rescheduling in the event of strikes. Although George Gallaccio never had to deal with this contingency on **Doctor Who**, the series was due to face a whole set of strikes in the late Seventies and early Eighties that would leave some stories irrecoverable.

"A studio-bound strike is not always that bad to recover from, because most of the time you can move it or remount it at a later date. Location work is much more complicated, because very often a particular location is only available for one day — the day you've planned for in your film schedule. If that day is then lost, it is not simply a question of coming back tomorrow, because tomorrow you are already booked to be at some other pre-arranged point. So strikes on location are much more of a headache.

"If you do end up losing several weeks of studio time, and you do get a tremendous backlog of programmes, one option is to remount some of the programme on location. So instead of having one location and two studios, you re-book just one studio and try to do two location shoots.

"There is what is known as *The Strike Fund* which you can apply to use if you need to do this. That was the one good thing about strikes. One could claim back what you'd lost through the strike, and occasionally slip in a few extra outstanding things as well to help balance the books nicely. So from time to time a strike could be quite useful."

Booking the BBC's own film facility at Ealing Studios for a shooting block was no more expensive than booking a TV Centre studio for the same period. Indeed, Gallaccio reveals, **Doctor Who** used to get a small refund from Ealing because film cameramen's daily salaries include a travelling and expenses allowance. If those expenses are not used, due to the cameramen working from 'home base', then the balance was returned to the Production Office. The penalty, however, was the much smaller quantity of footage that a day's filming would yield in comparison to the multi-camera facilities of an electronic studio.

"Shooting scenes at Ealing always seemed to take forever. Most of the time you were working with a single camera, and that meant each scene had to be shot several times from different angles, and each angle had to be lit separately. Film does give a quality that electronic pictures will never achieve, but it would take too long and cost too much to make all **Doctor Who** on film.

"For a start, the film cameraman is regarded as an artist. He contributes to the look and feel of a production. So there is no compromise. If you have to move the camera, you have to move the lighting as well and recompose the shot.

"In a video studio, up until recently, cameramen were regarded only as technicians and lighting was done on a blanket approach. The Director got the shots he wanted by relaying instructions to five cameras that could move easily. It was very difficult to light atmospherically because all the engineers were concerned over was making sure the picture signal from each camera was high enough to give the right wave form on their meters."

George Gallaccio handed over as **Doctor Who**'s Production Unit Manager to Chris D'Oyly John in time for the programme's fourteenth season. By his own choice he had elected to stay with the programme for three years (although it should be noted that each PUM was in fact responsible for several programmes at a time). He cites as pure coincidence the frequency with which he and Louise Jameson seem to work on the same programmes, but is quick to praise her abilities as a fine actress.

Nor are Gallaccio's memories any less fond for the many people he worked closely with on **Doctor Who**, particularly Barry Letts from whom he maintains he learned a lot of his craft.

"Barry's approach to **Doctor Who** was, I suppose, a much more practical one than Philip's. He believed in a very simple, straightforward way to tell a story, and he was enormously receptive to the needs of bringing the show in on budget.

"Philip was much more 'I want to do this type of story and do it this way — how can we make it?' His philosophy was always to try to do a bit more with the programme and to push constantly at its edges. Barry would be prepared to change and to accommodate the system, so working with Hinchcliffe's approach was much more difficult. To use the earlier analogy, Barry would be happy to have someone rush in and say: 'My Lord, there has been a bloody battle'. Philip would want to see the battle.

"Dougie Camfield I found always so incredibly organised, and yet with such a remarkable cavalier sense of presence. David Maloney was very good to work with. He's been directing a long time and so was easy to control because he knew and understood the business so well.

"The other thing, of course, was going through the same spending problems when Directors joined. Michael Briant is a good director and he was a PA himself at one time. But Michael's idea of doing a location recce on one occasion was to hire a helicopter and fly it round England taking photographs. He did **Treasure Island** with me some years ago and again we flew round Corsica in a light aircraft while he took photographs. But then that is Michael's style, and we did find our bay a lot quicker than if we'd tried driving round some very tricky terrain in a car. So, really, he was right.

"I enjoyed working with both Tom Baker and Jon Pertwee. Tom is a very dedicated actor who did work very hard pushing **Doctor Who**. Because he had so few committments in his life it was not unusual to hear he had spent a Saturday afternoon touring a children's hospital ward just because he'd been bored." □

Life with George

George Gallaccio worked with Lis Sladen and Jon Pertwee

Craig Hinton wonders if the Hinchcliffe era was all a cheat

Gothic Folly?

LEGENDS grow greater in afterlife. It is thirteen years since Philip Hinchcliffe left the post of producer of **Doctor Who**. The *Hinchcliffe era* is now synonymous with many things, most of them exemplary. Yet one of his successors, John Nathan-Turner, has publically stated that "the memory cheats". So was Hinchcliffe quality **Who**, or just a fond remembrance?

Perhaps the best way to examine Hinchcliffe's influence on the series is to look at season fourteen, the culmination of his work. The seeds that he planted in Tom Baker's first season and nurtured through his second were sprouting; the primary Hinchcliffe themes were bearing fruit. Possession, Gothic and epic were the three themes which came to the fore in season fourteen.

The season began by tapping a vintage stream — the pseudo-historical. The last such story was THE TIME WARRIOR (serial UUU). The idea of combining science fiction with a historical setting had been a mainstay of the genre and was introduced to **Doctor Who** with THE TIME MEDDLER (serial S) in mid 1965. THE MASQUE OF MANDRAGORA (serial 4M, see **IN•VISION** issue fifteen) embellished the standard fare of medieval alien invasion with Hinchcliffe's favourite them — possession. Echoing Noah's absorption by the Wirrn and Sorenson's flirt with anti-matter, Hieronymous became the epitome of the loss of the soul. His body consumed by the Mandragora Helix, only his emotions remain, supercharged and amplified by the Helix energy.

But one theme was not enough. Design was climbing to the pinnacle it would reach some months later, while the oft-quoted Gothic horror was sprinkled liberally.

Gothic really means 'like the Goths' — rude, violent and clumsy in style. We have taken the word to mean something quite different: dark, brooding, malevolent with shadowed evil lurking in every ill-lit corner. If this is today's Gothic, then THE MASQUE OF MANDRAGORA had it in abundance. The period setting is responsible to a large degree. Renaissance Italy lends itself to mystery as the two cultures of theology and science collide head-on. MASQUE was a replay of this collision, and again Reason won...

MASQUE was followed by another tale of possession — THE HAND OF FEAR (serial 4N, see **IN•VISION** issue sixteen). Whereas the Italian job dealt with the complete devouring of a human body and, ultimately, mind, THE HAND took possession to a quite different conclusion. The previous season's PYRAMIDS OF MARS (serial 4G, see **IN•VISION** issue nine) had seen the Doctor being taken over, but we all *knew* that it wouldn't last. HAND was billed in the press as Sarah Jane's "swan song", so watching the story we couldn't be sure that she would survive. The Doctor might be invulnerable, but his companions... Five years before the death of Adric, the closest we actually came to the of a companion was the loss of her soul.

The second theme in HAND was was one the minor themes from the period — revenge. Like the Cybermen's revenge against Voga and

Morbius's revenge against the Time Lords, Eldrad's revenge against his fellow Kastrians was to fester before it found an outlet, in Eldrad's case of æons. A much older tune played in the background — the research complex/power station/laboratory. Be it Nuton, Newton or Nunton the building has almost open access to assault and almost closed minds running it. Against this background, silicon transexual Eldrad slowly grows in strength until he is powerful enough to return to Kastria. But Eldrad is to discover that he is "King of Nothing", his homecoming a travesty. But another homecoming is now imminent.

ABANDONED almost at a whim, Sarah Jane Smith prepared herself for normality (or at any rate, for **K•9 and Company**). THE DEADLY ASSASSIN (serial 4P, see **IN•VISION** issue eighteen) externalised the third of the main themes of the Hinchcliffe era. While quality Gothic in the dark, medieval cloisters of the Gallifreyan Capitol was also an epic. *Epic* is perhaps a difficult term to define. Indeed, any producer who attempts to stage an 'epic' is destined to failure. Epics are defined in retrospect. Or are they?

Hinchcliffe and Holmes must have known when bringing GENESIS OF THE DALEKS (serial 4E, see **IN•VISION** issue four) to the screen that they were nursing an epic. Apart from the grand scale of events, they were tampering with the mythos of the series — with the Daleks. And with THE DEADLY ASSASSIN they were interfering with something perhaps even more vital, the Doctor's own origins.

More has been written about ASSASSIN that any other season fourteen story, and its delineation of Time Lord society and design was lasting. Nobody is unbiased: either it enhances the legend, or it blows it wide open. As I mentioned in *A Brief History of Time Lords* (see **IN•VISION** issue eighteen), I can't see any contradiction, yet it treads on very thin ice. The Time Lords, assumed to be omnipotent beings of transcendent power, were shown to be frightened, tradition-bound old men trapped in the decaying vestiges of their past glory. Future Time Lord stories would attempt to bring the Gallifreyans full-circle back to the Troughton/Pertwee mould. But their betratal of 'betrayal' would fail — Holmes's portrayal of the Time Lords is too powerful to be submerged or denied.

Even though the production team may have been aware that great things might come of ASSASSIN, they must also have realised that one slip could bring ruination. Time Lord fans could be shocked by their return; more importantly, bringing back the Master would automatically draw comparisons with Delgado. Hinchcliffe was certainly aware that he was experimenting — as he told **IN•VISION**, "THE DEADLY ASSASSIN wasn't entirely successful."

But the real problems were to come from elsewhere. Hand-in-hand with the Gothic theme came one of violence. Be it overt, as in the physical violence of THE SEEDS OF DOOM (serial 4L, see **IN•VISION** issue thirteen), or more subtle like the psychological horror of TERROR OF THE ZYGONS (serial 4F, see **IN•VISION** issue seven), it was an ever-present backdrop. And the Master wasn't the only one carefully scrutinising the Doctor and Goth's struggles...

Rich with themes, ASSASSIN saw one of Hinchcliffe's themes reach the end of the line. The *inhuman factor* had come round to show the Doctor to be not only different from humans, but a stranger from his own race — truly a wanderer in the fourth dimension; an exile.

THE FACE OF EVIL (serial 4Q, see **IN•VISION** issue nineteen) is probably the most 'ordinary' story of the season after THE HAND OF FEAR. Less dark and brooding, the features of FACE were largely ideas standard to science fiction as a whole. There is the technological decay of a race from scientific reason to barbarism, the elite protected by their high technology, and the schizophrenic computer. FACE is not a vehicle to introduce Leela in the way that THE RESCUE (serial L) served to introduce Vicki, but it still comes across as lightweight for a story of this era.

The same cannot be said of Boucher's second script, THE ROBOTS OF DEATH (serial 4R, see **IN•VISION** issue twenty). Built upon foundations of Gothic horror, revenge and possession, ROBOTS also serves to highlight Hinchcliffe's obsession with design. The sandminer, an *Art Deco* microcosm acts as a backdrop to the most elegant robots seen in **Doctor Who**. But for all its hi-tech splendour, the sandminer is true Gothic complete with shadows and lurking menace.

Robophobia, the psychological fear of robots is rooted in a fear of dehumanisation, echoing such graphic losses as Keeler's conversion into a Krynoid and the dead Scarman's animation by Sutekh. But maybe the saddest possession is that of Taren Capel, a man incapable of reconciling the worlds of carbon and silicon, flesh and steel. Obviously such a villain must meet his maker at the hands of his own creations.

WITHOUT doubt Hinchcliffe and Holmes saved the best for the very end. Every single theme touched on by the production team since THE ARK IN SPACE (serial 4C, see **IN•VISION** issue two) was combined to form THE TALONS OF WENG-CHIANG (serial 4S, see **IN•VISION** issue twenty-one). Consider the various elements contained in this story — a pseudo-historical *par excellence*, it showed us possession in Chang's obedience to his deformed master; and who would deny that TALONS was archetypal Gothic melodrama?

In terms of design, both of sets and costumes, TALONS showed exactly what the BBC could produce. Accurate and convincing, it served to demonstrate the Corporation's flair for period drama. And of course Holmes and Hinchcliffe's penchant for drawing on the classic horror novels to inspire their stories is as clear in TALONS as it was in PLANET OF EVIL (serial 4H, see **IN•VISION** issue eight) and THE BRAIN OF MORBIUS (serial 4K, see **IN•VISION** issue twelve). A skilful hybrid of Jack the Ripper, *Phantom of the Opera* and the Sherlock Holmes canon, TALONS pays homage without plagiarism.

The revenge motif is provided by Magnus Greel, whose physical deteriaoration only serves to amplify his hatred of those who seek to capture him. Rather like the Master, Greel's desire to avenge himself on those who are responsible for his predicament keeps him going beyond normal limits. Greel is the epitome of the Hinchcliffe villain: insane yet hypnotic; ultimately pathetic.

TALONS set a new standard for **Doctor Who**. Unfortunately, self-appointed guardians of public morals were quick to act and the series was to find itself diverging from the directions carefully mapped out by Hinchcliffe and Holmes. One can only guess at what a further Hinchcliffe season would have achieved.

The fourteenth season of **Doctor Who** can still carry weight even thirteen years later — the success of the stories available on video only confirms this. Indeed, *Doctor Who Monthly* issue 159 rates them as the top three of the fifteen so far released. Definitely not a case of the memory 'cheating', and certainly not a Gothic folly. □

THE JEAN ROOK INTERVIEW

Who do you think you are, scaring my innocent child?

AGED THREE, my son used to watch "Dr. Who" at mother's knee.

At four, he squinted from behind my back. Five, he was under the armchair. Now he is pushing six.

And when, last Saturday, he told me three times, before noon, that he didn't want to watch "Dr. Who" at 6.20 p.m., I accepted that, psychologically, he'd come upon something slimy and monstrous.

And that he would be safer on the other channel, even with Larry Grayson.

I blame myself for not noticing the extremely nasty turn with this cult, 14-million-viewer TV programme has taken since. I gauge, last year's Sutekh episode. In which, your scalp may stir to remember, Dr. Who's girl assistant was stalked through a snapping, crackling autumn wood by two 7ft., grey-bandaged Egyptian mummies. Twin Frankensteins who would have put the wind of heaven up Peter Cushing.

At the time, I thought them strong, if not fetid, for a "children's programme." With wiser hindsight, I shudder to think that, while I was trying his fish fingers, my child was alone in a room with a programme which could have screwed up and permanently crunched his nerve with one mummified hand.

Monster

What has gone wrong with the innocent, teatime thrill of watching "Dr. Who"?

In the ratings, nothing. This year's average is two million up on 75-76. The age average is up ten years. Sixty per cent of "Who" viewers are now adult, and the doctor's new, thigh-flashing assistant Leela, is switching on the 16-year-olds in hordes.

Where I have gone wrong—and the time switch to a later 6.20 should have warned me—is in not realising that "Dr. Who" is no longer suitable for children. And that it has grown out of a rubber monster show into a full, scaley, unknown horror programme.

Compared with it, an old Hammer movie wouldn't crack toffee.

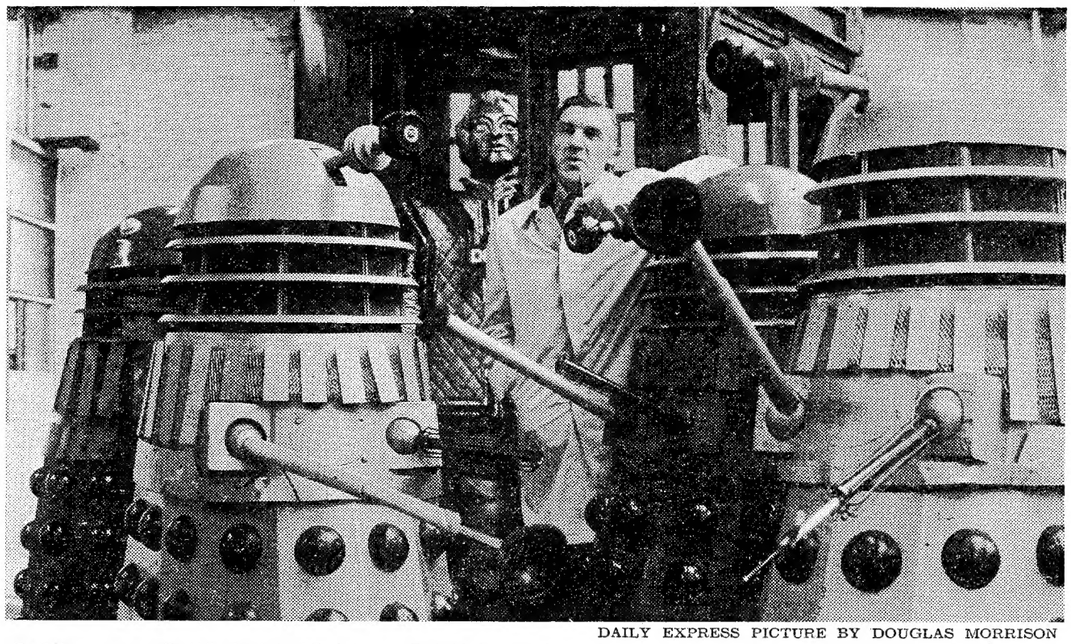
Bob Holmes, script editor, and the man who gives monstrous birth to the programme content, points out that I should have seen which way the chilling wind was blowing months ago.

"Of course it's no longer a children's programme," he said. "Parents would be terribly irresponsible to leave a six-year-old to watch it

alone. It's geared to the intelligent 14-year-old, and I wouldn't let any child under ten see it.

"If a little one really enjoys peeping at it from behind the sofa, until Dad says, 'it's all right now—it's all over,' that's fine. A certain amount of fear is healthy, under strict parental supervision. Even then I'd advise half an hour to play with Dad and forget it before a child goes to bed.

"That's why we switched the time from 5.15 until after 6, when most young kids are in the bath."



DAILY EXPRESS PICTURE BY DOUGLAS MORRISON

Dallying among Dr Who's dated Daleks . . . Bob Holmes whose frightening monsters are definitely not kids' stuff

Mr. Holmes is tall, grey-haired, and bloodless, in a cape-shaped fawn mac. He looks like Sherlock Holmes playing Dracula. He reads Poe, Arlen, and Bradbury in bed.

We met in the "Dr. Who" warehouse in Acton—the size of an aircraft hangar, and creeping with dank, dusty monsters from past episodes.

And with disused Daleks.

It's 14 years since the Dalek's swivelled and pushed what was a "12 week experimental children's programme" into the living television legend which "Who" has become. Today, they are forgotten.

Not by the public. Certainly not by their Who-staff creator, Terry Nation, (his actual, simple, five-line stage direction read something like, . . . on comes a pot-shaped, gliding thing, like a giant moving pepper-pot), who has coined a fortune out of Dalek patent rights.

Paradoxically, and perhaps jealously, it's the present "Dr. Who" presenters Tom Baker, Bob Holmes, and the programme's very updated, 33-year-old new producer, Graham Williams—who would like to forget them.

Impact

Baker has attempted to scrap them as "dreary, blundering things, moving on one level, and talking on one note." Holmes argues that, from his scripting viewpoint, "They're no great conversationalists."

Graham Williams, more reasonably, says, "The Daleks have become a TV legend. They're hard to repeat. The odd times they have been brought back, they've made tremendous impact the first night—all the little brothers, who haven't seen them, watching with the teenage kids who remember them.

"But after that curiosity show, the ratings soon drop off. So unless we can find a terrific plot to support them, they won't be back."

De-activated, the Daleks look dusty and depressing. Like old dustbins. And, after all that, they are only £500 pedal cars, with lids on.

But there is haunting, silent power in their corner of the warehouse. In 400 weekly episodes, spanning God knows how many light years, no "Dr. Who" creation has measured up to their all-age, menacing appeal.

Creepy

As Holmes posed, crowded by six of them, for a photograph, it lurked in my mind to will them to swivel on him, tinny-voicing "Ex-ter-min-ate."

Now, of course, "Who" is so much more subtly horrific than soup tin Daleks and rubber monsters. In the next episode, there will be 15ft. polystyrene rats, down plywood London sewers.

But they will be revealed gradually, working from the 6ft. tail. "When 'Dr. Who' started, as a true children's programme, the monsters were rubber and specific and you saw them almost at once," said Mr. Holmes.

"What horrifies far more is the occasional flash of monster — bits and pieces of one. People are frightened by what *might* come round the corner or in at the window."

Proud as it is to raise viewers' hair, if not to unhinge their minds, "Who" takes a high-pitched moral tone about its killings.

"They're strictly fantasy deaths," said Holmes. "No blood, no petrol bombs, nothing a child could copy.

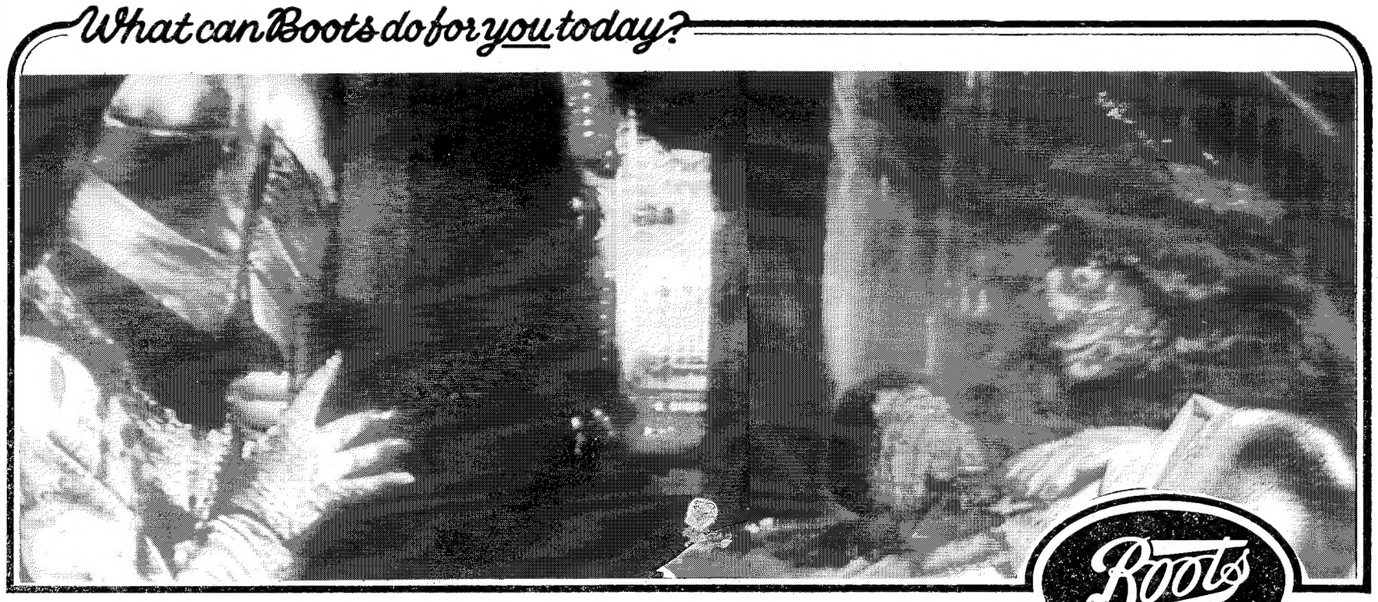
"We're not in business to harm children," he said. "We learned our lesson years ago, with some plastic daffodils which killed just by spitting at people.

"We didn't consider that people actually have plastic daffodils in their homes. They caused screaming nightmares, so we scrapped them. You must never attack the security of a child in its home. If you make something nasty, you don't stick it in a nursery."

Watching last Saturday's episode, I accept that "Dr. Who" is nerve-wrenching, spine - gripping, and now totally grown up. Checking, I find I have 40-year-old friends who can't watch it.

It's a great TV achievement. But I wonder if this inflated, ex-children's programme is over-stretching itself to 15ft. rats. And worshipping its own, uninhibited cult.

My son has switched to bionic Steve Austin. After "Dr. Who," he believes Austin is normal.



*While special stocks last. From larger Boots branches.

More about...

The Masque of Mandragora

References – Literature

VERNE, Jules. *20,000 Leagues Under the Sea*

References – Television

Danger Man (Sapphire Films/ITC, 1960-1966)
Everyman (BBC, 1988)
The Tripods (BBC, 1984-5) □

The Hand of Fear

References – Records

Doctor Who Sound Effects (BBC REC316, 1978 – 'Mandragora helix')

Production (p4)

Bob Baker told **IN•VISION** about his research visit to Oldbury power station: "While we were there in the main control room, all these lights were flashing *Danger – Danger – Danger*. Dave (Martin) said, 'Should they be doing that?' because we were obviously quite worried. They said, 'Oh, don't worry. The instruments are very sensitive – they're always doing that'."

Production – Sarah's departure (p7)

Elisabeth Sladen remembers her final scene: "Lennie Mayne said, 'What do you want to do for the last shot?' and I replied: 'Can we do it like the Americans, and freeze-frame?' They were really very open to suggestions. The dog was just there on the road. It's not me whistling at the end – I can't whistle. Lennie said: 'Just put your lips together, and I'll blow'."

References – Records

Doctor Who Sound Effects (BBC REC316, 1978 – 'Atomic reactor runs wild') □

The Deadly Assassin

Production – Studio effects (p8)

A fish-eye lens was used for the sequences of the Doctor's illusions, which were shown from his point of view.

ChromaKey was used to achieve the effect of the Time Lords' video-ring communicators. They were made from curtain rings stuck to the back of the costume gloves.

The prop staser rifle used by the Doctor had triangular sights. Some sequences were shown as if seen down the gunsight, with a triangular overlay effect.

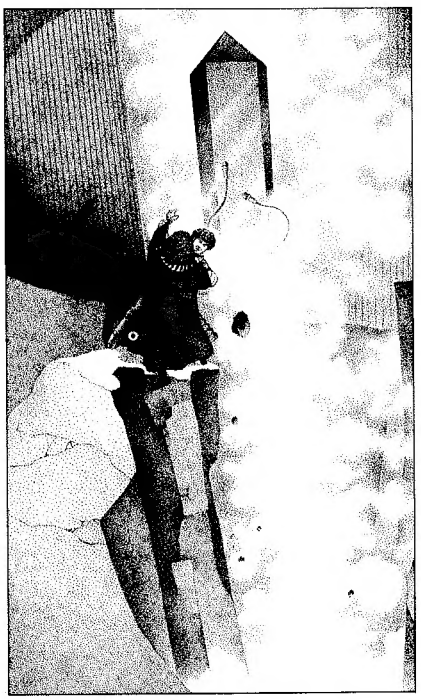
The reprise from part two varies from the ending of part one, in that a close-up of Goth's hand holding a staser pistol is shown before the Doctor fires the rifle.

Production – Trivia (p8)

Pat Gorman plays a guard who is killed in part one, but returns alive and well in part two.

The note the Doctor leaves in the TARDIS for Hilred is in Greek-like scrawl.

The Doctor's place of education is referred to as *Prydon Academy*, hence he is a Prydonian.



Martin Proctor

The Time Lord method of execution, as in THE BRAIN OF MORBIUS (serial 4K, see **IN•VISION** issue twelve) and ARC OF INFINITY (serial 6E) is vaporisation.

During his trial the Doctor sketches caricatures of the other characters.

Borusa is described as a jurist.

When the Doctor goes into the Matrix, he gets his scarf back.

The TARDIS is for the first time described as a "Type 40 T-T Capsule". 305 Type 40s were originally registered.

The date of the Doctor's original trial in THE WAR GAMES (serial ZZ) is given as 309906.

This story also marks the first reference to "Artron energy", but with no explanation as to what it is.

Context (p11)

Note the quote near the bottom of column one: "We thank the High Court of Time Lords and the Keeper of the Records, Gallifrey for their help and co-operation." This was originally to be included in the end credits for part four, but the idea was dropped before transmission.

References – Articles

The Sun (6th April, 1976)
London Evening Standard (April 1976)

References – Television

Grandstand (BBC)
Pebble Mill at One (BBC, 1st April. 1977)
The Sweeney (Thames)
Talkback (BBC, 1967+)
Target (BBC, 1977-1978)

References – Records

Doctor Who Sound Effects (BBC REC316, 1978 – 'Gallifreyan Staser Gun' □

The Face of Evil

Noble Savage (p5)

Interviewed for a January 1990 edition of *TV Guide*, Louise Jameson commented that the worst thing about doing **Doctor Who** were the "awful" leather costumes. She went on to say that she would now refuse to wear them.

References – Articles

Astounding Stories
Daily Express (Jean Rook interviews Robert Holmes – 11th February 1977)
New Scientist

Martin Proctor

References – Films

Crocodile Dundee (Peter Faiman, 1986)
One Million Years BC (Don Chaffey, 1966)

References – Records

Doctor Who Sound Effects (BBC REC316, 1978 – 'Interior of Xoanon', 'Tesh gun' □

The Robots of Death

I, Boucher (p2)

Note the directional microphone in the foreground of the picture. Because this section of the corridor set has a ceiling, conventional boom microphones could not be used.

Production – Scripting (p4)

It is probable that the working title for this story was WAR OF THE ROBOTS.

References – Records

Doctor Who Sound Effects (BBC REC316, 1978 – 'Wind-mine machine' □

The Talons of Weng-Chiang

References – Literature (p17)

McELROY,John (ed.) *Doctor Who The Scripts – The Talons of Weng-Chiang* (Titan 1989). But beware of using this for reference. There are inaccuracies in both the introduction and the scripts. For example, on page 11 for "The scenes in the theatre were filmed..." read "The scenes in the theatre were recorded..." The dates for this are also wrong (filming was in December 1976, not January 1977). Also note that while the comments on recording order are strictly true, TALONS was structured so that the final two episodes were recorded last (having different sets for the most part), so the observation about time between recording and transmission is misleading. For an indication of the integrity of the scripts, compare the extracts from the actual camera scripts in **IN•VISION** issue 21, page 12, with pages 84 and 34.

References – Films

Dead of Night (Cavalcanti, Charles Crighton, Robert Hamer, Basil Dearden, 1945)

References – Theatre

The Phanton of the Opera (Andrew Lloyd Webber, Charles Hart, Richard Stilgoe, 1987)

References – Records

Doctor Who Sound Effects (BBC REC316, 1978 – 'Distillation chamber', 'Dragon ray-gun' □

Whose Doctor Who?

Production – Clips (p3)

The penultimate clip, from PYRAMIDS OF MARS (serial 4G, see **IN•VISION** issue nine) was redubbed so that Sutekh says "No, Doctor – you will not die yet." In the original transmission, Sutekh does not know the Doctor's name by this stage. "Doctor" was added in from a later line in the same scene.

References – Literature

DICKS, Terrence & HULKE, Malcolm. *The Making of Doctor Who* (Piccolo/Pan, 1972. Second edition Target, 1976)

References – Articles

Radio Times (November 1976, w/e 9 April 1977)

References – Television

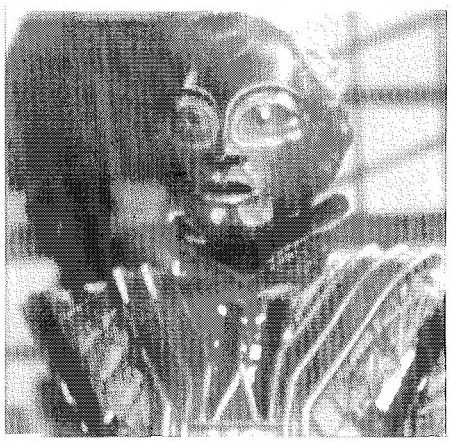
Aquarius (ITV)
Coronation Street
Doctor Who – The Making of SILVER NEMESIS (Pr Eric Luskin, not yet broadcast in UK)
Jesus of Nazareth (1976)
The Lively Arts (BBC, 1976-)
Nationwide (BBC)
Neighbours
Omnibus (BBC)
Pebble Mill at One (BBC, 1st April 1977)
South Bank Show (LWT)
2nd House (BBC, 1976)

References – Theatre

Hair
Oh, Calcutta!

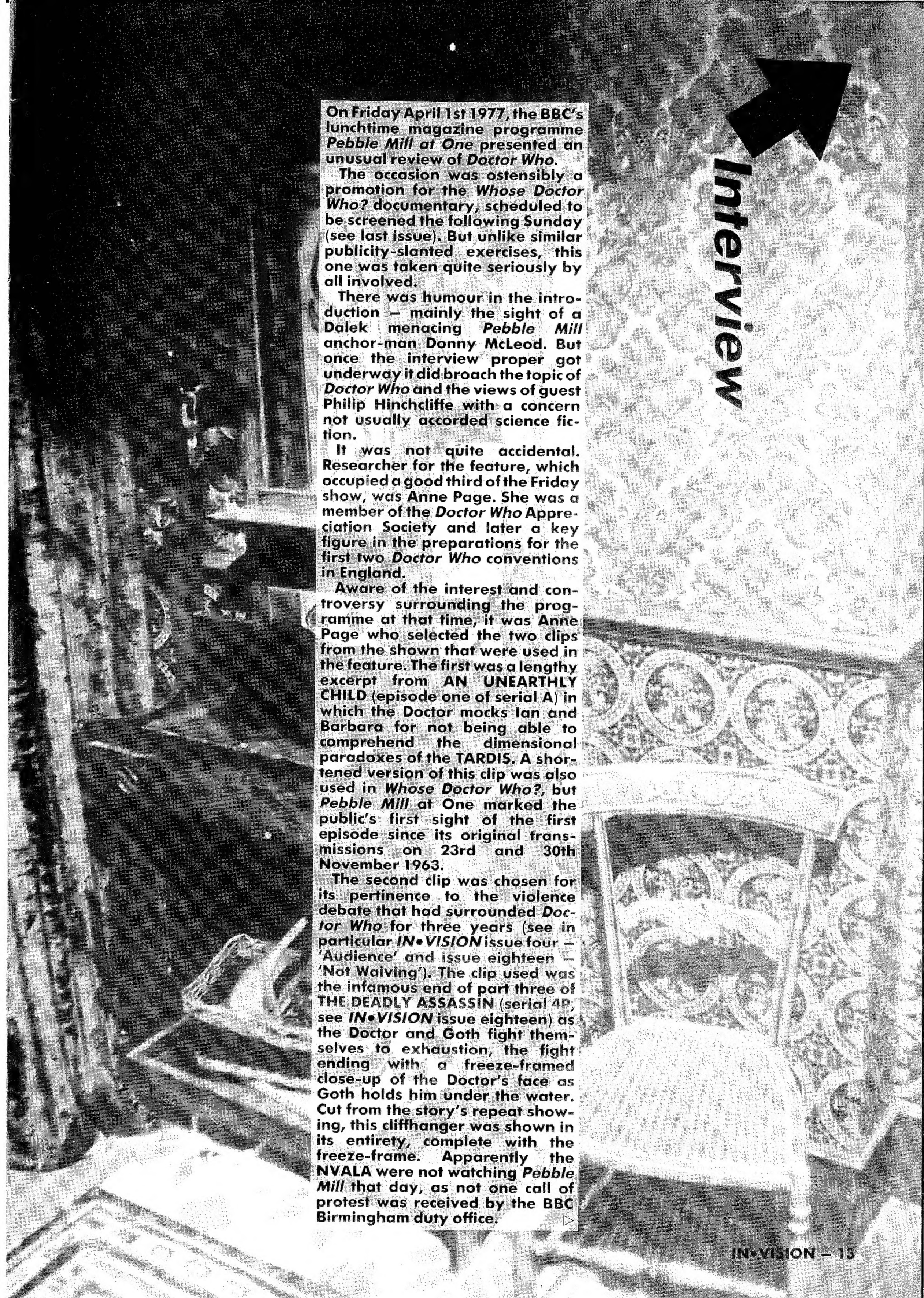
References – Music

Tubular Bells (Mike Oldfield, Virgin V2001, 1973) □



Pebble Phil

Interview



On Friday April 1st 1977, the BBC's lunchtime magazine programme *Pebble Mill at One* presented an unusual review of *Doctor Who*.

The occasion was ostensibly a promotion for the *Whose Doctor Who?* documentary, scheduled to be screened the following Sunday (see last issue). But unlike similar publicity-slanted exercises, this one was taken quite seriously by all involved.

There was humour in the introduction – mainly the sight of a Dalek menacing *Pebble Mill* anchor-man Donny McLeod. But once the interview proper got underway it did broach the topic of *Doctor Who* and the views of guest Philip Hinchcliffe with a concern not usually accorded science fiction.

It was not quite accidental. Researcher for the feature, which occupied a good third of the Friday show, was Anne Page. She was a member of the *Doctor Who* Appreciation Society and later a key figure in the preparations for the first two *Doctor Who* conventions in England.

Aware of the interest and controversy surrounding the programme at that time, it was Anne Page who selected the two clips from the shown that were used in the feature. The first was a lengthy excerpt from **AN UNEARTHLY CHILD** (episode one of serial A) in which the Doctor mocks Ian and Barbara for not being able to comprehend the dimensional paradoxes of the TARDIS. A shortened version of this clip was also used in *Whose Doctor Who?*, but *Pebble Mill* at One marked the public's first sight of the first episode since its original transmissions on 23rd and 30th November 1963.

The second clip was chosen for its pertinence to the violence debate that had surrounded *Doctor Who* for three years (see in particular *IN•VISION* issue four – 'Audience' and issue eighteen – 'Not Waiving'). The clip used was the infamous end of part three of **THE DEADLY ASSASSIN** (serial 4P, see *IN•VISION* issue eighteen) as the Doctor and Goth fight themselves to exhaustion, the fight ending with a freeze-framed close-up of the Doctor's face as Goth holds him under the water. Cut from the story's repeat showing, this cliffhanger was shown in its entirety, complete with the freeze-frame. Apparently the NVALA were not watching *Pebble Mill* that day, as not one call of protest was received by the BBC Birmingham duty office. ▷

Pebble Mill
Now here's a question for all television buffs. Which is the longest running BBC television drama series still on the air? The main character has become one of the great characters of modern fiction — like Tarzan or Sherlock Holmes. Of course, you knew in a flash didn't you? It's ***Doctor Who****. He's been whizzing through time zones now for thirteen years and recently watched by an average audience of about 13 million people.*

And for every six children who watch there are four rather nervous adults. A documentary film called ***Whose Doctor Who*** *will be screened on BBC2 this Sunday at 8:20, examining the phenomenon and its effects on the audience — particularly the young.*

The programme has had four Doctor Whos over the years. Here are the first three ***[Caption slide from THE THREE DOCTORS, serial RRR]*** *they all became household names, and a grand total of seven producers.*

Here's a scene from the very first episode on November 23rd 1963 where Doctor Who demonstrates his remarkable time machine...

[Clip from AN UNEARTHLY CHILD]

The birth of a folk hero. The latest producer of ***Doctor Who*** *is just leaving the series for pastures new after helping to mastermind the good Doctor's exploits for the last three years. He's Philip Hinchcliffe.*

Philip, did you see that first episode thirteen years ago?

Philip Hinchcliffe
Yes I did. I remember seeing it. Actually I was still at school and I didn't think it would ever run.

Why not?

I suppose to me at that age, eighteen, I felt rather superior and thought it was just a children's programme. I was proved wrong.

Actually I think the first Doctor Who didn't think it would run either — that it would go just a few weeks, didn't he?

I think he thought it would run for about six months.

Why has the series survived four Doctor Whos? Because that is remarkable, isn't it? I mean you couldn't conceive of ***Dixon of Dock Green*** *surviving four Dixons, could you?*

No. I think it's a combination of the particular character itself and also the fact that we have been extremely lucky in casting the right actors over the years.

But do you think each actor has been true to the essential personality of Doctor Who, which I suppose is a kind of moral magician?

I think that's a good phrase. In their own way William Hartnell, Patrick Troughton, Jon Pertwee, and recently Tom Baker have obviously played it according to their own personalities. But they have centred their performances around the basic heroic qualities of the Doctor.

The title of the new documentary, ***Whose Doctor Who?*** *begs a question in a way. Is it just for children in your view, Philip? Is that the way that you've seen it over the last three years?*

No, I don't think it was ever intended to be just for children. It's not made by the children's department. It's made by the drama group in the BBC and it was originally intended to fill a gap on Saturdays at tea-time. It has always been classified as Family Entertainment.

But how do you counter criticisms over the years that it has been too violent?

I think people use the word 'violent' when they often mean 'frightening'. It has been frightening over the years, and obviously that is why children switch on — because they know they are going to see monsters and monstrous things happening.

But do all the children switch on? My four year old daughter hears the ***Doctor Who*** *music and runs away or switches the television off, because she doesn't like the monsters. This must be a factor that you take into account when you're thinking about the horrific, frightening scenes.*

Yes, of course we do. My three year old son absolutely adores it and runs in when the music comes on. But I do take the point, and the programme isn't pitched just at four year olds, and I quite understand parents who have sensitive children, or perhaps just children who don't like the programme, not watching it. We think very carefully about structuring the programme so that it appeals to young children, but also to their mums and dads.

Let's see a particular scene from an episode, I think it was from last year, where the good Doctor is having a pretty vigorous fight in a river. Because that was a sequence which was criticised...

[Clip from part three of THE DEADLY ASSASSIN]

Ahh, but he lived to fight another day. Looking at that scene, are you at all worried that it went just a little bit over the top, knowing the vast audience of young children who were watching?

No I'm not worried, because I thought about it very carefully and took the decision at the time. And I stand by that decision. The programme is a robust, vigorous programme. It is an action programme and it has a tradition of good plotting and of ending on a cliffhanger. The audience know the Doctor isn't going to die. That particular sequence was, in fact, a dream sequence. It was quite clear that the real Doctor was still strapped down somewhere else in the city and this was his alter ego having the battle.

I don't want to labour this point too much, but one final question on the influence it has on children. Some people have claimed, and psychologists think, that it leads to bed-wetting, nightmares, and so on. Is there any evidence at all, Philip, that it does have a detrimental effect on young children?

I know these claims have been made. I have yet to see them substantiated. In fact I have had conversations with psychologists who say exactly the opposite — they point to healthy responses that the programme has engendered in the audience.

That it fires the imagination?

It fires the imagination. Over the years my office has been inundated with projects that schools have taken up, fired by the programme. I think it is a very vivid programme. The reason why it is so popular with children is because it is one of the few programmes that deals with the world of the imagination, which is a very powerful world for a child.

In the way that fairy tales have always done.

Yes.

Let's just pause for another moment and see just a short sequence from the new BBC documentary. It's particularly appropriate to our conversation because children are talking about their attitude to ***Doctor Who****...*

[Clip from Whose Doctor Who?]

When you're preparing one of the frightening sequences, where do you draw the line?

Obviously I draw the line where experience dictates it has to be drawn.

Of course. But give me an example, will you, of the kind of decision you've taken in a given set of circumstances.

Well, with regard to the character of the Doctor and the kind of thing he does, the sequence we saw earlier was an unusual sequence in that he doesn't usually resort to physical means for solving his problems. He's often very resourceful or ingenious and solves them by brain-power. But there are sequences which we know are potentially frightening.

If we have a monster, for example, and perhaps we have designed a rubber mask, it is sometimes a little difficult to judge. I have found myself in the situation where I have seen the mask being designed, I've seen it placed on the actor, we've all had a good laugh at it in Make-up, and he's had a rehearsal with the mask on.

But it's only when you actually come to record the performance that suddenly the actor just gives it that extra something, and you suddenly realise that you've crossed the threshold of acceptability.

And it's frightened you?

I have on a number of occasions — well, twice to be precise — edited out a sequence which I think went too far.

The Doctor has had numerous young partners over the years, mostly sort of highly-scrubbed and very respectable. But Leela, his current partner, broke the pattern, broke the mould. Was that your decision?

Yes it was. I felt that in the past the Doctor had always picked up Earth companions. The theory behind that was that children could identify with someone who was from Earth and from the Twentieth Century.

But I wanted to break the pattern and give him a totally different companion — an alien companion. And I also twigged that the little girls in the audience like to identify with a heroine who can do the kind of things that they would like to do. And this has been borne out by the correspondence that has come in afterwards.

Come on, Philip — she's sexy too, isn't she?

Well, yes she is very sexy. I think the dads like her.

*Absolutely. There's a letter in the **Radio Times** only the other day saying "Never mind what the kids think about the lack on monsters. What I want to know is, when is Leela getting back into her original gear?"*

Aged fifty-two...

Finally, you haven't really got a vested interest in the programme now because you're moving on. Is it going to last forever, do you think?

I don't see why it shouldn't, as long as they can continue to come up with the same kind of actors to play the part. It's got a perennial fascination for kids and adults.

And just as a P.S., Philip, what are you moving on to next?

I've just started a new film series about a policeman.

*Sort of "Son of **Softly Softly**"?*

No, it's a much more action-packed show.

*Well, we wish you luck in that, and thanks for giving us so much pleasure over the last three years with **Doctor Who**. Philip Hinchcliffe, thank you very much indeed.* □

Context

REFERENCES

LITERATURE

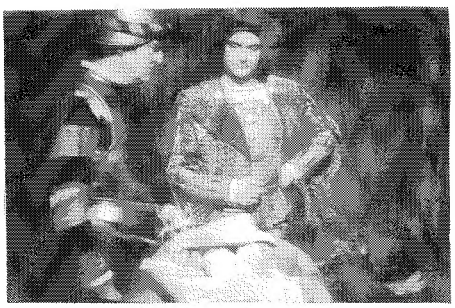
LEROUX, Gaston. *The Phantom of the Opera* (1911)

ARTICLES

Daily Express 11 February 1977 (Jean Rook interview with Robert Holmes)
Doctor Who Magazine 138-9 (Season 14 flashback)
Doctor Who Magazine 159 (*Video View*)
Radio Times (w/e 8 April 1977)

TELEVISION

Bergerac (BBC)
Dixon of Dock Green (BBC)
The Lively Arts — Whose Doctor Who? (BBC, 3 April, 1977)
The Omega Factor (BBC Scotland, 1979)
Softly Softly (BBC)
Target (BBC 1977-1979)
Treasure Island (BBC)



IN•VISION (ISSN 0953-3303)
Issue 23, completed and first published March 1990

COMMISSIONING EDITORS:
Justin Richards & Peter Anghelides
PUBLISHER:
Jeremy Bentham, Cybermark Services
DISTRIBUTION ASSOCIATE:
Bruce Campbell
PRODUCTION:
Alison Bauget
CONTRIBUTORS TO THIS ISSUE:
Paula Bentham, Sean Ditchfield, George Gallaccio, Sandy Greene, Harold Hambrose, Philip Hinchcliffe, Craig Hinton, Timothy Lord, Andrew Martin, Martin Proctor, David Richardson, Gary Russell, Martin Wiggins
FORMAT BY:
Justin Richards/Peter Anghelides, June 1986
DOCTOR WHO COPYRIGHT:
BBC television 1976,1989
ORIGINATION: Vogue Typesetting
COLOUR: Banbury Repro
PRINTERS: Banbury Litho

EDITORIAL ADDRESS:
29 Humphris Street, WARWICK CV34 5RA.
SUBSCRIPTIONS:
8 issues for £16.00 (add £2.00 for card envelopes) to Jeremy Bentham, 13 Northfield Road, BOREHAMWOOD, Herts WD6 4AE